

JONES FINE BREW  
PRESENTING  
**BOB WILLS**  
AND HIS  
**PLAYBOYS**  
WACO

ISSUE 82

MARCH 1967

30 cents

best wishes  
for the New Year



# record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

• *Edison Stanley, Part 2, p. 8*



# DISCOGRAPHY



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219 DOWN HEARTED BLUES unissued  
220 OLD JELLY ROLL BLUES unissued  
221 BLUE YODEL #1 unissued  
222 TULSA STOMP unissued  
223 THERE ARE TWO SIDES TO EVERY STORY unissued  
224 THIRTY FIRST STREET BLUES unissued  
225 OH! YOU BEAUTIFUL DOLL unissued  
226 MEXICALI ROSE unissued  
227 TIE ME TO YOUR APRON STRING Vo 02854  
228 KEEP KNOCKING BUT YOU CAN'T COME IN unissued  
229-1 NEVER NO MORE HARD TIME BLUES Co 20473  
229-2 NEVER NO MORE HARD TIME BLUES Vo 03924 (Unknown take on  
CanCo 1157, RZ-ME79, 1r RZ 1, 2, 1365  
Vo 03997, Co 37628, 20227  
Vo 03997, Cq 9039 (scheduled for  
Vo03763 but cut out)

230-1 SUNBONNET SUE  
230-2 SUNBONNET SUE  
231 LA GOLONDRINA unissued  
232 AT THE BARN DANCE unissued  
234 DALLAS BLUES unissued

Dallas, June 9, 1937

233 THERE IS A TAVERN IN THE TOWN unissued  
235 NEW ST. LOUIS BLUES Vo 03693, Co 37712, 20289  
236 LOVELESS LOVE unissued  
237 I'M A DING DONG DADDY Vo 03659, An 103  
238 I WISH I COULD SHIMMY LIKE MY SISTER KATE unissued  
239 OOLIN' DADDY BLUES Vo 03693, Co 37712, 20289

Bob Wills, Jesse Ashlock, fiddle; Tommy Duncan, vcl; Sleepy Johnson, bjo; Eldon Shamblin, lead gtr; Herman Arnsperger, gtr; Leon McAuliff, steel; Joe Ferguson, bass; Al Stricklin, pno; Everett Stover, tmpt; Robert McNally, Charles Loughton, saxes; Smokey Dacus, dms; Robert McNally, clt;

Dallas, May 16, 1938

(all prefixed DAL)  
562-1 BLACK RIDER Ok 04132  
562-2 BLACK RIDER Vo 04132  
563 EVERYBODY DOES IT IN HAWAII Vo 04132  
564 I'M FREE FROM THE CHAIN GANG NOW unissued  
565 ALEXANDER'S RAGTIME BAND Vo 04275, Cq 9156, ALP 6010  
566 BLUE PRELUDE Vo 05333  
567 DOWN HEARTED BLUES unissued  
568 LITTLE HEAVEN OF THE SEVEN SEAS unissued  
569 SOPHISTICATED HULA Vo 05333  
570 PRAY FOR THE LIGHTS TO GO OUT Vo 05401, Cq 9718, An 101  
571 GAMBLING POLKA DOT BLUES Vo 04275, Cq 9156, ALP 6000  
572 KEEP KNOCKING Vo 04184, Cq 9070, Co 37629, 20228, Vo 04387, ALP 6000  
573 LOVELESS LOVE Vo 04387, ALP 6000

Bob seems to be missing on May 17.

Dallas, May 17, 1938

574 OH, LADY BE GOOD Vo 04515, Co 37728, 20305  
575 WAY DOWN ON THE SWANEE RIVER Vo 04387  
576 DON'T STOP LOVING ME unissued  
577 OH, YOU BEAUTIFUL DOLL Vo 04515, Co 37728, 20305  
578 MOONLIGHT AND ROSES Vo 04439, Cq 9155, Co 37727, 20304  
579 WILLIAM TELL unissued  
580 I WISH I COULD SHIMMY LIKE MY SISTER KATE Vo 04439, Cq 9155, Co 37727, 20304  
581 MISSISSIPPI DELTA BLUES unissued  
582 TULSA STOMP Vo 04325, Cq 9400, Co 37725, 20302  
583 EMPTY BED BLUES Vo 04184, Cq 9070, Co 37629, 20228  
584 OH, YOU PRETTY WOMAN unissued  
585 LITTLE RED HEAD Vo 04325, Co 37725, 20302

Bob Wills, Jesse Ashlock, Sleepy Johnson, fiddles; Tommy Duncan, vcl; Eldon Shamblin, lead gtr; Joe Ferguson, bass & sax; Leon McAuliff, steel; Johnnie Lee Wills, bjo; Son Lansford, bass; Al Stricklin, pno; Robert McNally, sax; Tiny Mott, sax; Everett Stover, tmpt; Smokey Dacus, dms; (note: Wymouth "Tubby" Young, sax, worked with the band at this time, but it is doubtful if he is on this session.)

Dallas, Nov. 28, 1938

(all prefixed DAL)  
615 SAN ANTONIO ROSE Vo 04755, Co 37009, 20035, 52029, B 2805, Cq 9226, AFMR-368, RZ-ME79, 1r RZ 1, 2, 1365, HL 7036, V-Disc 115A  
616 LITTLE GIRL GO ASK YOUR MAMA Vo 04625, Cq 9210, Co 37731, 2038  
617 CAROLINA IN THE MORNING Vo 05079, Cq 9354, Co 37735, 20312

618 THE CONVICT AND THE ROSE Vo 04755, Cq 9226, Co 37009, Co 20035, HL 7036  
619 SILVER BELLS Vo 04934, Cq 9721, Co 20498  
620 DREAMY EYES WALTZ Vo 05161  
621 BEAUMONT RAG Vo 04999, Cq 9718, Co 37642, 20241  
622 TWINKLE, TWINKLE LITTLE STAR Vo 05401, An 104  
625 IF I COULD BRING BACK MY BUDDY Vo 05228  
626 WHOA BABE Vo 04625, Cq 9210, Co 37731, 20308

623 IDA RED Dallas, Nov. 29, 1938  
624 YEARNING Vo 05079, Co 37735, 20312  
627 I WONDER IF YOU FEEL THE WAY I DO Vo 04934, Cq 9721  
631 PROSPERITY SPECIAL Vo 04566, Cq 9206, Co 37637, 20236, CanCo 983, RZ-G23790  
633 DRUNKARD'S BLUES Vo 05228  
634 YOU'RE OKAY Vo 05282, Cq 9604, Co 37739, 20316  
635 LIZA PULL DOWN THE SHADES Vo 04839, Cq 9213, Co 37639, 20238  
Vo 04839, Cq 9213, Co 37639, 20238

628 THAT'S WHAT I LIKE ABOUT THE SOUTH Dallas, Nov. 30, 1938  
629 MY WINDOW FACES THE SOUTH CanCo 983  
630 THE WALTZ YOU SAVED FOR ME Vo 05161, An 104, 501  
632 DON'T LET THE DEAL GO DOWN Vo 04999, Cq 9354, Co 37642, 20241  
Vo 05282, Co 37739, 20316

Bob Wills, Jesse Ashlock, fiddles; Tommy Duncan, vcl; Leon McAuliff, steel; Louis Tierney, fiddle and sax; Eldon Shamblin, lead gtr; Johnnie Lee Wills, bjo; Son Lansford, bass; Al Stricklin, pno; Everett Stover, tmpt; Wayne Johnson, clt; Tiny Mott, Robert McNally, Joe Ferguson, Don Harlan, saxes; Smokey Dacus, dms; Tubby Lewis, tmpt;

Dallas, April 15, 1940

(all prefixed DAL)  
968 YOU DON'T LOVE ME Vo 05597, Cq 9720  
969 NO WONDER Vo 05597, Cq 9720  
970 LONESTAR RAG Ok 05637, Cq 9604, CanCo 910, Co 37749, 20325  
971 THERE'S GOING TO BE A PARTY Ok 05905, Cq 9386  
972 I DON'T LOVE A'NOBODY Ok 05637, Co 37749, 20326  
973 THAT BROWNSKIN GAL Ok 05753, Cq 9394  
974 CORRINE CORRINA Ok 06530, Co 37428, 20155  
975 LET ME CALL YOU SWEETHEART Co 20513  
976 BLUE BONNET RAG Vo 05523, Co 37647, 20246  
978 TIME CHANGES EVERYTHING Ok 05753, Cq 9394, Co 37308, 20111  
CanCo 6368, HL 7036, HL 9003  
979 MEDLEY OF SPANISH WALTZES Vo 05523, Cq 9603, Co 37647, 20246

977 BOB WILLS SPECIAL Dallas, April 16, 1940  
OK 05694, Cq 9400, Co 37014, Co 20040, CanCo 1026  
980-A BIG BEAVER OK 05905, Co 9386  
980-X BIG BEAVER HL 7036, Co 37308, 20111, CanCo 6368, HL 9003  
981-a NEW SAN ANTONIO ROSE OK 05694, Cq 9603, V-Disc 115A  
981-x NEW SAN ANTONIO ROSE HL 7036, Co 37014, 37306, 20040, 20109, B 2805, CanCo. 1026, 6366, Co 52029, HL 9003\*

(Ed. Yes! Those underlined master numbers are not in sequence.)

Bob Wills, Louie Tierney, fiddles; Tommy Duncan, vcl; Leon McAuliff, steel; Eldon Shamblin, lead gtr; Son Lansford, bass; Al Stricklin, pno; Tubby Lewis, Jamie MacIntosh, tmpts; Wayne Johnson, clt. & sax; Don Harlan, clt; Granville King, Zeb McNally, saxes; Gene Tomlins, dms;

Dallas, Feb. 24, 1941

(all prefixed DAL)  
1168 LIEBESTRAUM unissued  
1169 Lyla LOU OK 06327, Cq 9819  
1170 NEW WORRIED MIND OK 06101, Cq 9818, Co 37019, 20045, CanCo 331  
1171 LA PALOMA unissued  
1172 MAIDENS PRAYER OK 06205, Cq 9824  
1173 OH, YOU PRETTY WOMAN OK 06640, Cq 9821, Co 37022, 20048  
1174 I FOUND A DREAM unissued  
1175 THE GIRL I LEFT BEHIND ME unissued  
1176 I KNEW THE MOMENT I LOST YOU OK 06640, Co 37022, 20048  
1177 DONE AND GONE Cq 9821  
1178 TWIN GUITAR SPECIAL OK 06327, Cq 9819

Dallas, Feb. 25, 1941

1179 MISSISSIPPI DELTA BLUES unissued  
1180-1 TAKE ME BACK TO TULSA Cq 9818  
1180-X TAKE ME BACK TO TULSA HL 7036 (unknown takes on Ok 06101, Co 37019, 37307, 20110, CanCo 331, 6367, HL 9003, Co 20045  
Ok 06205, Cq 9824

Dallas, Feb. 26, 1941

1182 I'M SORRY WE SAID GOODBYE unissued

Bob Wills, Louie Tierney, fiddles; Tommy Duncan, vcl; Leon McAuliff, steel; Darrel Jones, bass; Al Stricklin, pno; George Bailey, clt. and sax; Wayne Johnson, clt. and sax; Don Harlan, clt; Ben Strickler, Tubby Lewis, tmpts; Granville King, sax; Gene Tomlins, dms; (possibly Billy May, tmpt.) (Lew Kamper was mc and did some vcls. but did not record).

Hollywood, July 24, 1941

(all prefixed "H")  
372 BLUE BONNET LANE Cq 9822 (scheduled for Ok 06676 but cut out before release)  
373 BOB WILLS STOMP Ok 06371, Cq 9820, Co 37664, 20263  
374 LIL LIZA JANE Ok 06371, Cq 9820, Co 37664, 20263  
375 PLEASE DON'T LEAVE ME Ok 06681, Co 37025, 20051  
376 DON'T COUNT YOUR CHICKENS unissued  
377 CHEROKEE MAIDEN Ok 06568, Cq 9822, Co 37422, 20149  
378 RIDE ON MY PRAIRIE PINTO Ok 06568, Co 37422, 20149  
379 GOT A LETTER FROM MY KID Today Cq 9823  
380 IT'S ALL YOUR FAULT Ok 06598, Co 37420, 20147  
381 GOODNIGHT LITTLE SWEETHEART Ok 06530, Cq 9823, Co 37428, 20155  
CanCo 550  
382 DUSTY SKIES Ok 06598, Co 37420, 20147  
383 MY LIFE'S BEEN A PLEASURE Ok 0681, Co 37025, 20051, (also scheduled for 06676 but cut out before release)

Bob Wills, Joe Holley, fiddles; Leon Huff, gtr. and vcl; Leon McAuliff, steel; Louie Tierney, fiddle and sax; Doyle Salathiel, cl. gtr; Bob Lee, vcl. (on 847 only); Darrel Jones, bass; Morris Billington Jr., pno; Woody Woods, clt; Neal Duer, trmbn and sax; George Bailey, sax & clt; Alex Brashear, tmpt; Danny Alguire, tmpt; Bob Fitzgerald, dms;

Hollywood, July 14, 1942

(all prefixed "H")  
834 WE MIGHT AS WELL FORGET IT Ok 6722, Co 37034, 20059  
835 DROP US OFF AT BOB'S PLACE unissued  
836 HOME IN SAN AN'TONE Ok 6710, HL 7304, "V"D 340  
837 THAT HOT LICK FIDDLIN' MAN Co 20531  
838 LIBERTY Co 37926, 20373, CanCo 958  
839 MISS MOLLY Ok 6710, Co 37309, 20112, "V"D 340, CanCo 6369, HL 7036, HL 9003  
unissued

841 HONEYMOON TRAIL July 15, 1942  
842 IT SEEMS LIKE YESTERDAY Co 20487, CanCo 1175  
843 YOU'RE FROM TEXAS unissued (scheduled for Ok 6734)  
844 GOODBYE LIZA JANE Ok 6722, Co 37034, 20059  
Co 20555, 2-158, HL 7304 (scheduled for Ok 6743)  
845 MY CONFESSION Ok 6703, Co 37030, 20055, HL 7304  
846 TEN YEARS Ok 6692, Co 37405, 20132,

add; Wayne Johnson and Don Harlan, clts; Ben Strickler, tmpt;

July 16, 1942

847 THIS LITTLE ROSARY unissued  
848 WHEN IT'S HONEY SUCKLE TIME  
IN THE VALLEY unissued  
849 LET'S RIDE WITH BOB Ok 6692, Co 37405, 20132, HL 7304  
850 MY LADDIE unissued  
851 WHOSE HEART ARE YOU BREAKING Ok 6703, Co 37030, 20055, HL 7304  
NOW

Bob Wills, Joe Holley, fiddles; Tommy Duncan, vcl; Noel Boggs, steel; Jimmy Wyble, Cameron Hill, el. gtrs; Ted Adams, bass; Millard Kelso, pno; Alex Brashear, tmpt; Monte Mountjoy, dms;

Hollywood, Jan. 24, 1945

(all prefixed "H")  
1241-2 HANG YOUR HEAD IN SHAME Ok 6736, AFRS W-40  
1241-X HANG YOUR HEAD IN SHAME HL 7304  
1242 SMOKE ON THE WATER Ok 6736, AFRS W-40  
1243-2 TEXAS PLAYBOY RAG Co 36841, 20002, AFRS W-61  
1243-X TEXAS PLAYBOY RAG HL 7304  
1244 BLUER THAN BLUE unissued  
1245 ROLY ROLY Co 36966, 37309, 20112, 20019, CanCo 6369, HL 7036, HL 9003  
1246 YOU DON'T CARE WHAT HAPPENS TO ME Ok 6742  
1247 STAY A LITTLE LONGER Co 37097, 20078, HL 7304

Hollywood, Jan. 28, 1945

1250 YOU SHOULD HAVE THOUGHT OF THAT BEFORE Co 37824, 20359, CanCo 952  
1251 I CAN'T GO ON THIS WAY Co 37097, 37307, 20078, 20110, CanCo 6367, HL 7036, HL 9003  
1252 I'M THROUGH WASTING TIME (ON YOU) unissued  
1253 EASY ROCKIN' CHAIR unissued  
1254 JUST A PLAIN OLD COUNTRY BOY unissued

personnel as before

Hollywood, April 20, 1945

(all prefixed "H")  
1366 STARS AND STRIPES ON IWO JIMA Ok 6742  
1367 SILVER DEW ON THE BLUE GRASS TONIGHT Co 36841, 20002, CanCo 762, AFRS-W 61  
1368 I'M SO GLAD I MET YOU unissued  
1369-1 NEW SPANISH TWO STEP Co 36966, 20019, CanCo 801  
1369-X NEW SPANISH TWO STEP HL 7304

Bob Wills, Louie Tierney, fiddles; Les Anderson, steel; Tommy Duncan, vcl; Lester Barnard Jr., cl. gtr; Harley Huggins, gtr; Joe Holley, fiddle; Ocie Stockard, bjo; Billy Jack Wills, bass; John Edwards, dms; Alex Brashear, tmpt; Millard Kelso, pno;

Hollywood, Oct. 3, 1945

(all prefixed "H")  
1551 EMPTY CHAIR AT THE CHRISTMAS TABLE Co 36881, 20008  
1552 I'M FEELIN' BAD Co 20555, 2-158 (7")  
1553 WHITE CROSS ON OKINAWA Co 36881, 20008  
1554 THIS IS SOUTHLAND Co 38137, 20412, CanCo 1051

Bob Wills, Joe Holley, Jessie Ashlock, fiddles; Tommy Duncan, vcl; Jr. Barnard, el. gtr; Herb Remington, steel; Tiny Moore, el. mand; Jimmy Widener, bjo, and fiddle; Millard Kelso, pno; Billy Jack Wills, bass; Johnny Cuviello, drums; McKinney Sisters, vcl.

Hollywood, Sept. 6, 1946

(all prefixed "HCO")  
2004 COTTON EYED JOE Co 37212, 20094  
2005 STACCATO WALTZ Co 37212, 20094  
2006 PUNKIN' STOMP Co 37564, 20188  
2007 SUGAR MOON Co 37313, 20113, CanCo 877  
2008 ROSE OF OLD PAWNEE Co 37357, 20122, CanCo 888, HL7304  
2009 HOW CAN IT BE WRONG Co 37564, 20188  
2010 BRAIN CLOUDY BLUES Co 37313, 20113, CanCo 877  
2011 BOB WILLS BOOGIE Co 37357, 20122, CanCo 888  
2012 THERE'S A BIG ROCK IN THE ROAD Co 37205, 20093, CanCo 855  
2013 I GOT A CINDER IN MY EYE unissued  
2014 GO TO SLEEP OUR BABY unissued  
2015 VIRGINIA unissued  
2016 I'M GONNA BE BOSS FROM NOW ON Co 37205, 20093, CanCo 855  
2017 FAT BOY RAG Co 37824, 20359, CanCo 952  
2018 THE KIND OF LOVE I CAN'T FORGET Co 37926, 20373, CanCo 958  
2019 THERE'S TWO SIDES TO EVERY STORY unissued

Bob Wills, Joe Holley, fiddles; Tommy Duncan, vcl; Eldon Shamblin, el. gtr; Herb Remington, steel; Tiny Moore, el. mand; Ocie Stockard, bjo; Millard Kelso, pno; Billy Jack Wills, bass; Johnny Cuviello, drums; McKinney Sisters, vcl.

Chicago, Oct. 15, 1947

(all prefixed "CCO")  
4858 THE DEVIL AIN'T LAZY Co 20458  
4859 A SWEET KIND OF LOVE Co 37988, 20391, CanCo 993  
4860 HOMETOWN STOMP Co 20487, CanCo 1175  
4861 COWBOY STOMP Co 37988, 20391, CanCo 993  
4862 MISERY Co 20582  
4863 DOWN IN MY NECK OF THE WOODS unissued  
4864 BOB WILLS SCHOTTISCHE Co 20458  
4865 I JUST DON'T WANT THAT KIND OF LOVE unissued

Chicago, Oct. 16, 1947

4866 TEXARKANA BABY Co 38179, 20424, CanCo 1080  
4867 GOODTIME CAKE-WALK Co 20531  
4868 CAN'T GET ENOUGH OF TEXAS Co 20513  
4869 YOU'RE THERE Co 20582  
4870 THANKS FOR THE HEARTACHE unissued  
4871 NEW TEXAS PLAYBOY RAG Co 38179, 20424, CanCo 1080  
4872 WHAT'S THE USE TO TAKE YOU BACK AGAIN - unissued  
4873 DEEP WATER Co 38137, 20412, CanCo 1051

## RECORDING DATA - MGM

MGM RECORDINGS  
Master numbers follow titles in the few instances when known, otherwise all numbers are release numbers, 10,000 series are 78's, 30,000 series are 45's.

Bob Wills, Joe Holley, fiddles; Tommy Duncan, vcl; McKinney Sisters, vcl; Eldon Shamblin, el. gtr; Millard Kelso, pno; Herb Remington, steel; Tiny Moore, el. mand. and fiddle; Ocie Stockard, tenor banjo; Luke Wills, bass; Johnny Cuviello, drums;

Hollywood, Oct. 30, 1947

SPANISH FANDANGO MGM  
BUBBLES IN MY BEER 10116, 30394, LP E91  
CLOSED FOR REPAIRS 10116  
LITTLE COWBOY LULLABY 10139  
'NEATH HAWAIIAN PALMS 10236



[illegible]

		Los Angeles, 1955	LP 1198 LB 1199	AFTER ALL IT MAY BE TOO LATE NANCY JANE	F-55311, LRP 3194, LST 7194 F-55311 unissued All following titles or LRP 3182 & LST 7182
L8132	NEW OSAGE STOMP	DECCA			
L8135	ECHO YODEL	29682, DL 5562, ED 2224			
L8138	SINCERELY	29682			
L8139	CORNBALL RAG	29432			
L8142	I'LL FOLLOW WHEREVER YOU GO	29604		RIGHT OR WRONG	
L8144	SAN ANTONIO ROSE	29604, DL 5562, ED 2223		CONVICT AND THE ROSE	
L8147	BOSTON FANCY	29453		HANG YOUR HEAD IN SHAME	
L8149	DON'T KEEP IT A SECRET	29453		WABASH BLUES	
	SPANISH TWO STEP	DL 5562, DL 8730, ED 2223		TROUBLE IN MIND	
	LONE STAR RAG	DL 5562, DL 8727, ED 2223		SILVER BELLS	
	FOUR OR FIVE TIMES	DL 5562, ED 2223		LIL LIZA JANE	
	BEAUMONT RAG	DL 5562, DL 8730, ED 2224		I WONDER IF YOU FEEL THE WAY I DO	
	DON'T LET THE DEAL GO DOWN	DL 5562, ED 2224		MY CONFESSION	
	BLACK AND BLUE RAG	DL 5562, ED 2224		IT MAKES NO DIFFERENCE NOW	
				PLAYBOY MEDLEY	
Bob, fiddle; Lee Ross, vcl; Lou Walker, el. gtr; Billy Bowman, steel; Art McNulty, pno; Marvin Shaw, tmpt; Johnny Dalton or Jim Benjamin, drums.			Personnel as 11/21/60 session, except: Jack Lloyd out! Add: Gene "Tag" Lambert, el. gtr; Frank McWhorter, fiddle; George Clayborn, fiddle:		
			Hollywood, mid 1961		
88704	MY SHOES KEEP WALKING	Nashville, late 1955 or early 1956	LB 1304	I'M CRYING MY HEART OUT	F 55378
	BACK TO YOU	30068, Festival DW-08	LB 1305	SIESTA	F 55378
			LB 1408	OKLAHOMA GALS	55450
			LB 1409	TOMORROW I'LL CRY	55450
Los Angeles, early 1956			All following titles on LRP 3194 & LST 7194		
Personnel as before except add: Darla Daret, vcl; Louis Tierney, sax; Luke Wills, bass;			DEEP WATER		
L8939	SUGAR BABY	29909	BLUES FOR DIXIE		
L8940	SO LET'S ROCK	29909	BUBBLES IN MY BEER		
L8942	TEXAS FIDDLER	30068, Festival DW-08	TIE ME TO YOUR APRON STRINGS AGAIN		
Nashville, Nov. 1956			MISSISSIPPI RIVER BLUES		
			SNOW DEER		
Bob, Lloyd Wheeler, Tommy Jackson, fiddles; Billy Bowman, steel; Gary Cummings, vcl; Lou Walker, el. gtr & vcl; Millard Kelso, pno; Luke Wills, bass; Jimmy Benjamin, drums;			RORY POLY		
101025	LILLY DALE	30165	GOOD OLL OKLAHOMA		
101032	IT'S THE BOTTLE TALKING	30165	WALKIN' IN THE SHADOW OF THE BLUES		
	ORANGE BLOSSOM SPECIAL	DL 8727	THE JOBOB RAG		
	NEW FADED LOVE	-	CINDY		
	TOODLEUMBO	-			
	BOB'S BREAKDOWN	-	Hollywood, mid 1963		
	WITH TEARS IN MY EYES	-	Bob, fiddle & vcl; Louis Tierney, fiddle; Billy Wright, fiddle; George Clayborn, fiddle & vcl; Gene Crownover, steel; Casey Dickens, drums; Tiny Little Jr., pno; Johnny Patterson, el. gtr; Wade Peeler, bass; Luke Wills, vcl, * only;		
	AN OLD FLAME	-	ROSETTA		
	WAIT'LL YOU SEE	-	BLUES IN "A" (BW SPECIAL)		
	TEXAS TWO-STEP	-	55594, LRP 3303, LST 7303		
	LA GOLONDRINA	-	55594, LRP 3303, LST 7303		
	WILL'S BREAKDOWN	-	All following titles on LRP 3303 & LST 7303		
	BETTY'S WALTZ	-	SITTING ON TOP OF THE WORLD		
Los Angeles, mid 1957			YEARNING		
Bob, fiddle; Luke Wills, bass & vcl; Darla Daret, vcl; Lou Walker, vcl, & el. gtr.; Billy Bowman, steel; Kelso, pno; Jimmy Benjamin, drums;			MY MARY		
L9891	Oh! MONAH	30367, Festival DW-043	DON'T LET THE DEAL GO DOWN		
L9892	I'LL ALWAYS BE IN LOVE WITH YOU	30367, Festival DW-043	SOUTH		
RECORDING DATA - LIBERTY			WILL YOU MISS ME WHEN I'M GONE *		
			MAIDEN'S PRAYER		
			MY CONFESSION		
			BOOT HEEL DRAG		
			SNAP YOUR FINGERS		
			RECORDING DATA - LONGHORN		
<u>LIBERTY RECORDINGS</u>			<u>LONGHORN RECORDINGS</u>		
Bob, fiddle; Tommy Duncan, vcl; Gene Crownover, steel; Leon Rauch, el. gtr; Jack Lloyd, clt; Gleen Rhees, sax; Luke Wills, bass; Wade Peeler, drums;			Bob, George Clayborn, Gene Cassaway, fiddles; Joe Andrews, vcl; Gene Crownover, steel; Benny Johnson, pno; possibly Johnny Gimble, el. gtr; possibly Luke Wills, bass; unknown drums;		
Hollywood, mid-1960			probably Dallas, 1964		
LB 1094	WHAT'S THE MATTER WITH THE MILL	F-55260	SoN 5811	SOONER OR LATER	544
LB 1095	HEART TO HEART TALK	F-55260, F-54522, LRP3182, LST7182	SoN 5812	BUFFALO TWIST	544
LB 1102	GOODBYE LIZA JANE	F-55264	personnel as before,		
LB 1103	THE IMAGE OF ME	F-55264	SoN 7911	ALL NIGHT LONG	545
	SAN ANTONIO ROSE	F-54522, LRP 3173, LRP 7173	SoN 7912	YOU CAN'T BREAK A HEART	545
		All following titles on LRP 3173 & LST 7173	personnel as before, except add Maurice Anderson, steel; Bill Carter, el. gtr; Johnny Gimble, out;		
	TAKE ME BACK TO TULSA		SoN 11011	IF HE'S MOVIN' IN	550
	THE KIND OF LOVE I CAN'T FORGET		SoN 11012	LET'S GET IT OVER AND DONE WITH	550
	TIME CHANGES EVERYTHING		Bob Wills, fiddle; Marvin Montgomery, bjo; Sleepy Johnson, gtr; Luke Wills, bass.		
	STAY A LITTLE LONGER		All following on Longhorn LP-001 ca. Nov. 1964		
	YOU DON'T LOVE ME BUT I'LL ALWAYS CARE		BIG TATERS IN THE SANDY LAND		
	SPANISH TWO STEP		DONE GONE		
	DUSTY SKIS		PUT YOUR LITTLE FOOT		
	KEEPER OF MY HEART		BILLY IN THE LOW GROUND		
	MAIDEN'S PRAYER		BEAUMONT RAG		
	IDA RED		FADED LOVE		
	GOODNIGHT LITTLE SWEETHEART		DIAN WALTZ		
Radio Recorders, Hollywood, Nov. 21, 1960			NO DISAPPOINTMENTS IN HEAVEN		
Personnel as before, except add Joe Holley, fiddle: (see next column)			7 Bob recorded for Kapp in 1966		



## Researching Oblivion

AILEEN STANLEY

by John McAndrew

(PART TWO)



Aileen Stanley

It remained for the thorough-going Victor Company to present her at her polished best and in a variety of settings that none of the other waxeries ever tackled.

My first sample of Stanley was SINGIN' THE BLUES, and although I was a schoolboy raised on church, classical and genteel concert music, I was instantly transfixed by this nonsense, self-possessed, inescapable and slightly bluesy intonation and the tingling, haunting melody that was beautiful in a different way than the refined pleasantries I had been subject to until then. My mother was appalled that my taste should suddenly be revealed to be so low, and although she would not forbid me to play the record, the introductory bars would bring a stricken tightness to her face and the first note sung all but make her drop something so that I would be equally uncomfortable and I finally took to playing the record only when she was out. It still sounds marvelous, as does the flip, I'VE GOT THE BLUES FOR MY KENTUCKY HOME, a counter melody to My Old Kentucky Home which made it possible for a bell solo of this melody to be played while Stanley was doing the second chorus. Mother found this even more outrageous, and a deliberate insult to Stephen Foster.

Two early Victor solos were destined to become Irving Berlin standards: HOME AGAIN BLUES (18760) and the wonderful ALL BY MYSELF (18774); a pretty little ditty, Put Away a Little Ray of Golden Sunshine For a Rainy Day (19443) displays a more melodic Stanley; she did full justice to Gershwin's immortal SOMEBODY LOVES ME (19454), from George White's Scandals, and a fine Donaldson number, BACK WHERE THE DAFFODILS GROW (19502). With intriguing accompaniment by Ross Gorman's Virginians, one of the best dance bands of the twenties, she made a minor masterpiece of a number that nobody every heard of, DON'T THINK YOU'LL BE MISSED. The famed International Novelty Orchestra pered by Nat Shilkret guided her fetchingly through one of the best and most neglected songs ever written, A NEW KIND OF MAN (19411).

Victor teamed Stanley with the versatile Billy Murray, and they blended like ham and eggs. There was ALL OVER NOTHING AT ALL (18943), WHEN THE LEAVES COME TUMBLING DOWN (19026), MAGGIE! (19114); a first-rate coupling, with rousing accompaniment by The Virginians, of YOU MAY BE FAST BUT YOUR MAMMA'S GONNA SLOW YOU DOWN/PROMISE ME EVERYTHING, NEVER GET ANYTHING BLUES (19231); the two best songs either of them possibly ever had, IT HAD TO BE YOU/NOBODY'S SWEETHEART (19373); WHEN I WAS THE DANDY AND YOU WERE THE BELLE (19443) and ALL ALONE WITH YOU IN A LITTLE RENDEZVOUS (19454).

One of Miss Stanley's fast acoustical records is especially notable on several counts; the song became one of our most renowned standards: WHEN MY SUGAR WALKS DOWN THE STREET; the composer also sings on the record; he is none other than Gene Austin, and this is his first record for Victor. It is a delightful, champagne performance all around, with Stanley doing a lilting first chorus, with an aside or two from Austin. This is followed by uke and noises in the manner of Cliff Edwards and may well be Austin, but inasmuch as Billy "Uke" Carpenter turned up on a few Stanley records release a few months later, probably it is he, and most welcome, too. A most unusual thing is that the entire final chorus is an Austin vocal and Stanley does not join him, or follow him in a finale, which I would have preferred, but it does not detract from this fine little all-star performance. The recording, also, is so good I thought it was electrical, but unless Victor put out a few trial balloons sans the trade-marked V.E. in the oval near the label, it must be acoustical.

The welcome electrical process displaced the horns in the spring of 1925 at Victor, but Aileen Stanley's first electrical platter may have been done in England. With piano accompaniment only, it is often difficult to determine if the side is late acoustical or early electrical, but the two Ray Henderson songs by our girl on H.M.V. B-2022 certainly have an electrical sound on both ALABAMY BOUND/IT WAS ONLY A DREAM, as opposite a pair as could be thrown together. And here we have what must be Stanley's rarest record: It was never released in the U.S. and it may be a collectors' item on still another score: although by an American composer, I can find no listing of the song on any major American label. It is a plaintive ballad of lost love, and off Stanley's customary track. ALABAMY BOUND is sprightly and vivacious in her usual style. No doubt she was in England for some Music Hall engagements and featured both numbers in her repertoire. Incidentally, although a vocal version of ALABAMY BOUND did appear on Victor, it was by the American Quartet (19680). An especially good late acoustical Stanley I neglected to mention was the lively Spencer Williams classic, EVERYBODY LOVES MY BABY (Vi 19846).

The artiste was at her zenith on records with the advent of the microphone technique, and she was fortunate to be given some of the best songs of the era at this time. There was YOU'RE IN WRONG WITH THE RIGHT BABY/WANT A LITTLE LOVIN' (19767); the sizzling SWEET MAN/FLAMIN' MAMIE (19828), the second not being in the same class as the first; and that catchy Harry Warren tune, I LOVE MY BABY (19950). On these three, she was aided and notably abetted by the rambunctious Billy "Uke" Carpenter and piano man Frank Banta. The reverse of BABY is a rare Gene Austin: HOW I LOVE HER AND SHE LOVES ME IS NOBODY'S BUSINESS. NO MAN'S MAMMA, a nice Yellen-Pollack number, had a beautiful and sadly neglected Richard Whiting vehicle for its mate, MIGHTY BLUE (19863). This gorgeous song also had a matchless version by the Waring group, with an exciting arrangement, and was one of the first recordings to display an echo chamber quality. Since at this time such a thing was unknown, the effect must have been achieved almost by accident, although another Waring side or two also had it, notably COLLEGIATE and FRESHIE, which was the reverse of MIGHTY BLUE (197B4).

Stanley's comedy talents were not neglected, and showed to advantage in SIX FEET OF PAPA (20198), which was teamed with the memorable and perennial LOOKING AT THE WORLD THROUGH ROSE-COLORED GLASSES.

The Stanley-Murray partnership continued, their first electrical pairing being on another worthy brace of Ray Henderson songs, IF I HAD A GIRL LIKE YOU/KEEP YOUR SKIRTS DOWN, MARY ANN (19795), a topical title for today. Very popular at the time was the Ice Man song, ANY ICE TODAY, LADY? which no longer applies, and WHADDA YOU SAY WE GET TOGETHER (20065). Another comedy gem was DOWN BY THE GAS HOUSE (20096) and BRIDGET O'FLYNN (WHERE'VE YA BEEN?) which was backed by a gentle and melodious love song, a type seldom

AILEEN STANLEY -

featured by the pair, WHO COULD BE MORE WONDERFUL THAN YOU? (20240), although there were overtones of this quality in I CAN'T GET OVER A GIRL LIKE YOU LOVING A BOY LIKE ME. They certainly didn't balk at long titles in those days. This one had a short one attached to it: WHO WOULDN'T (2014B). I'M BACK IN LOVE AGAIN co-starred with the more popular Sam Coslow song, POSITIVELY-ABSOLUTELY (20643). The last Murray pairing seems to have been I'M GONNA DANCE WIT DE GUY WOT BRUNG ME, and it was also her first with Johnny Marvin, with I WALKED BACK FROM THE BUGGY RIDE (20822). Stanley made three other superb sides with Johnny Marvin: RED LIPS, KISS MY BLUES AWAY/SIDE BY SIDE (20714), the latter now established as one of the most tuneful and irresistible songs of all time, and Harry Woods at his composing best. The final for the duo was the almost-as-good UNDER THE MOON (20787) which, inexplicably, never became the standard it deserved to be.

While these records sold very well, completely different styles in singing were bringing about serious upheavals in the popular music business. Crooning took a maniacal hold on public tastes, and trained voices were getting short shrift. Boy-and-girl song pals, as well as other duos of the Happiness Boys (Jones and Hare) and Ford and Glenn type, suddenly and alarmingly found they couldn't draw flies, and it was no doubt because of this, in the face of good sales to the contrary, that was responsible for no more numbers by Aileen Stanley with a partner.

She still appeared on grooves as a single, however, and was to turn out several more excellent records within the next few years, although not as frequently as formerly. Another cloud on the horizon was the exaggerated baby-girl voice of the Helen Kane-Betty Boop school, and those who couldn't lick them started joining them. Aileen Stanley did not join them: her voice was a bit too knowing and mature for that sort of affected innocence. She continued with the less broad comedy numbers, with a few serious ballads inserted between times, which she delivered in a softer, more plaintive but never saccharin style. A mightily effective ballad was Donaldson DON'T BE ANGRY WITH ME (20391), not to be confused with the jazzier ANGRY by the Brunies Brothers which has survived where the Donaldson gem has not.

Stanley's outstanding torch song and hit of that period was the now famous BROKEN HEARTED, delivered with pathos and deep feeling without ever slipping over into the bathos that others have sometimes made of it. I'LL GET BY belonged in this category, and was just as sensitively expressed. Her sometime partner, Johnny Marvin, completed the coupling here with the lachrymose YOU WANTED SOMEONE TO PLAY WITH, I WANTED SOMEONE TO LOVE. (21839). A truly lovely pairing was I'LL NEVER ASK FOR MORE, a shimmering love lilt, and the gay and blithe GIVE YOUR LITTLE BABY LOTS OF LOVIN' (21874), which Helen Morgan featured so charmingly in her stunning film, Applause.

The thirties came, and with them Aileen Stanley's final four etchings for Victor, for whom she had recorded exclusively since 1925. In 1930 she did the hit from Wheeler and Woolsey's The Cuckoos, I LOVE YOU SO MUCH, from the Kalmar and Ruby score, backed with the very popular SWINGIN' IN A HAMMOCK (22469). Her final Victor record did have a song worthy of her, I'LL BE BLUE JUST THINKING OF YOU, together with the inconsequential WASN'T IT NICE (22524), a final stab at comedy.

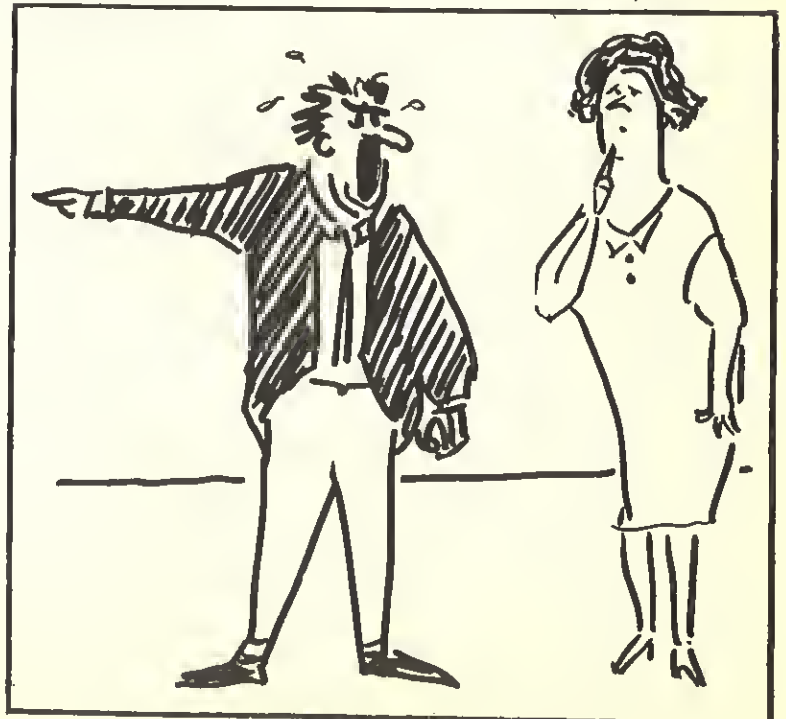
I have been able to find only one more performance by Aileen Stanley on records. European audiences have much longer memories than American ones, and it has long been a fact that they never really tire of an artiste they once take to their hearts, even adopted ones from the U.S. In the mid-thirties, English Decca recorded the singer in a medley of her past hits. No doubt she was once more touring the Music Halls of the British Isles and she was approached during a London engagement even as were Belle Baker, Ruth Etting and others near the close

of their careers at about the same time. AILEEN STANLEY SONG SUCCESSES includes HOW DO YOU DO, GONNA GET A GIRL, MY BEST GIRL, EVERYBODY LOVES MY BABY, AIN'T THAT A GRAND AND GLORIOUS FEELING, SIDE BY SIDE, WHEN MY SUGAR WALKS DOWN THE STREET, DUM, DUM, DUMMY, SOMEBODY STOLE MY GAL, BROKEN HEARTED, AMONG MY SOUVENIRS and a reprise of GONNA GET A GIRL (De E-M-461). It is on the higher-priced Red Label Decca, and a couple of the songs may have been European hits featured by the singer during European engagements that never spanned the ocean to the U.S.; but her biggest hits are there, as well as two or three she never had recorded previously, and the recording and small group accompaniment are acceptable if not distinguished. The record is a must for every Aileen Stanley fan, and despite my difficulty in locating anything at all on her currently, there still must be many of them, but where are they? Most of them as fickle as U.S. audiences are reputed to be, it would seem.

Never having visualized that one day I would be compiling this information, the fleeting items I may have read about Aileen Stanley were not jotted down, and now I could kick myself for not being able to recall which magazine or newspaper it was that had an interview with her, in the late fifties, I believe. All I remember is that she was contentedly retired, but still with a hand in the business. She was coaching a young singer she had faith in - Aileen Stanley, Jr., no less; no, not a daughter, but a successor to bring back to the American public memories of the Aileen Stanley of old in a personality calculated to accomplish on records today what Aileen Stanley had achieved for herself more than thirty years ago. The interview closed with the hint that there might be a new LP by Aileen Stanley herself, bringing back to life, with greatly enhanced sound, the marvelous moments of music she gave to the world in a period much closer to us in spirit than in time. They have done it with so many others, including some that should have remained silent. Why not Aileen Stanley?

I waited hopefully for any sign of the new recording to appear, but it never did. Subsequently I did read of the debut somewhere of Aileen Stanley, Jr. The reviews were not enthusiastic and this recreation, too, never quite made it.

## RIM CHIPS



"If I told ya once, I told you a thousand times. The brown records were not decaying. Get 'em back!"

Re (6) 1946-1  
see "Rings" "Complete Entertainer and Discography" for 3 more stories  
in H.M.V. in 1935 (2), 1937 (1).



